Preview Showing Madison Theatre, Thursday, 3.30 p.m., Dec. 10th.
"The Shadow Between" and "My Wife's Family" Two B.I.P. Features

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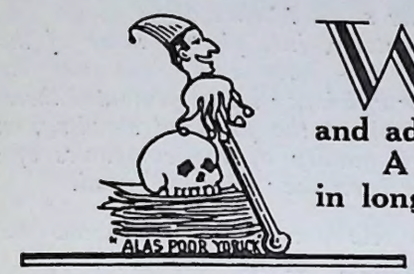
Chinaware



WE HAVE been wondering if chinaware has a relationship with Show Business, but if packed houses are an answer, then we cease wondering; and advise, let us have packed houses.

A cursory survey of several theatres in Toronto, result in long queues where chinaware is the added attraction, and empty lobbies where the exhibitor is presenting a picture show only.

At one time Motion Picture patrons were lured by the glamour of the star, the picture, the circus atmosphere in Motion Picture business, but when the Art of the Ballyhoo was replaced for the Industry of Commercialism, the Santa Claus feeling of Motion Pictures faded out of the picture; and patrons became more interested in the rise and fall of the picture market than in the rise and fall of a star.

It is not the first time in the history of Motion Pictures that exhibitors have been obliged to hand their patrons a present to lure them into the theatre. It seems but yesterday, when the elaborate prologue presentation, the million dollar pictures were the order of "getting show business."

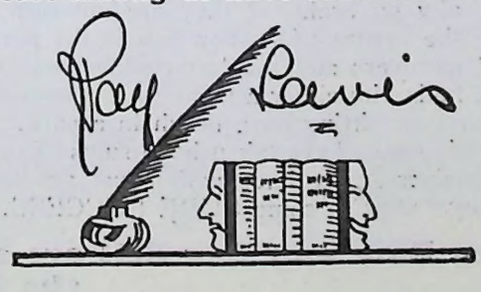
The double feature bill is only four years back, just prior to Talking Pictures; and a bonus, by way of candy for the children, etc., etc., is also fresh in our memory.

At one time, our cry was keep Motion Pictures an Art, keep it high-brow, keep it away from the "candy" stage, but since Motion Pictures refuses to be anything else but that which it is; and since exhibitors find that there is nothing the public like more than getting something for nothing, why spoil their fun, especially when in such service, the result produces the ultimate desire, box-office receipts?

Incidentally, when we find that the silverware has the A1 stamp, and the china, the English hallmark, such bonuses acceptable in any household, we conclude that it may not be a compliment to Motion Picture stars that the silverware and the china are the box-office attraction, but 'tis true, 'tis pity, and pity 'tis, 'tis true..

It may not be your idea of Show Business, nor mine, but who are we when the mass idea moves the masses; and in the direction of those theatres which are giving a bonus?

No one is too big for a bonus, and even the least among us have such an inspiration. It is all a matter of relativity. A million dollars at the end of a year, or a china set, with this probability, that the woman who wins the chinaware service gets the bigger thrill.



RAY PRESENTS

RAY LEWIS

MAY we, as we approach the end of an old year, a year of much worry and unrest, of economic upheaval, think aloud, and in such audible thinking, ask what is wrong with Motion Pictures?

In asking a question, one should not answer it, but we are thinking aloud, and in such reality, talking to ourselves.

May we ask our showmen to think with us. To make a mental survey of Motion Pictures for the past ten years.

To analyse the "financial element" which came into Show Business during that period, which has passed out of it, and which has remained.

We will not enumerate those who have passed out, but simply wish to emphasize that those who came into Motion Pictures, presumably to bring in "finance," passed out of the picture with millions in their own pockets; and in the merging, amalgamation, or affiliations which they magnificently made, and for which they were magnificently paid, they have magnificently wrecked the said company, or companies.

SHOWMEN are wondering, with the public, why the "finance" of motion pictures is so uncertain. Uncertain to such a degree that the frequenters of brokers' offices, shake their heads when Motion Picture finance is discussed and repeat, "The American Film Industry is verging on bankruptcy."

Some more thinking aloud leads us to further questioning, who has the money, the millions which were poured into this Industry and the many millions which this Industry has made?

It is only three years back, that the executive of one company, heralded as "broke" today, informed The Digest that the millions were coming in so fast, that it was almost impossible to keep the accounts straight In fact accountants worked night and day in an endeavour to keep up with returns.

Who has "milked" the Industry dry? Financiers or showmen? The showmen, if they have become financiers, the financiers if they have not become showmen.

HISTORY reveals that most showmen eventually go broke, if they are not now, because the nature of a showman is the nature of a gambler; and the last curtain rung down on a gambler, finds him either a pillar of a community, having reformed, or sitting on a bench in a park.

If our Showmen have taken huge sums of money out of show business, they have with equal prodigality reinvested huge sums in some SURE SUCCESS.

More soliloquy, it is our thought that the "milking" has been scientifically handled through Big Business, which has with the same finesse milked the stock market dry.

Incidentally, just picture some of the "boy wonders" who have come into our Industry with their efficiency ideas, promoted these ideas. Take a look at the financial standing, and the trademark quality of the companies of which they have been the "efficient" head.

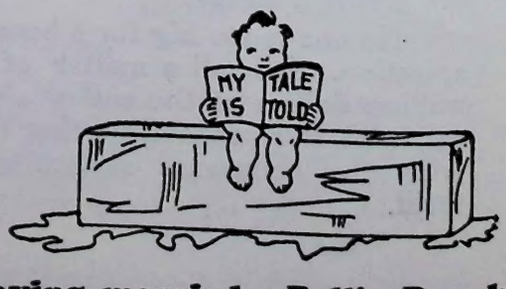
AND NOW a few words about "he who gets slapped," or he who got slapped, the showman, where was he heading with his monopolistic ideas? One country was not sufficient for dominion, but the world was the limit upon which he made his stake. What about the warnings of the Battle of The Giants? The elimination of the Little Fellows through extermination, absorption, affiliation?

It is only recent picture history when the Big Fellows were engaged in battling for theatres and still more theatres. When the Trade Press, which had vision, and a sufficient amount of pluck to sit in judgment, decried this annexation policy, and prophesied that it would result in the final battle of the Big Fellows.

Was such advice welcome? As welcome as the sting of a hornet. Such advice was greeted by a cut in advertising as scheduled, for the Showmen could not stand criticism, they were the Big Fellows, they knew it all; and if they really knew sufficiently to know that the advice given was sound, they were advised against receding from their advance attack, because the other Big Fellow would seize what they let go.

There were big salaried men who had to earn their bonus by repeating forever to these Showmen, "Allah is God, and you and not Mahomet, are his prophet."

MANY a king has lost a throne by not taking the advice of his jester; and a Voltaire in the Picture Business was called a fool, just as Voltaire was so termed by his king. The king is dead, but Voltaire is still conceded to be, even unto this generation, a philosopher!



Clara Bow and Rex Bell are reported as having married. Bell's Ranch is the honeymoon residence

Under the Distinguished Patronage of

The Honorable George S. Henry

Premier of Ontario

The British International Films of Canada Limited

present

"The Shadow Between"

Directed by NORMAN WALKER

"There is pride and profit in this one."—London Daily Mail.

and

"My Wife's Family"

Directed by MONTY BANKS

"Now we have an English Harold Lloyd."—London Evening News.

B. I. P. Feature Pictures, produced at Elstree, London.

PREVIEW SHOWING

MADISON THEATRE

506 Bloor Street West

3.30 p.m., Thursday, Dec. 10th, 1931

to which we cordially invite you.

British International Films of Canada Limited

277 Victoria Street (3rd Floor) - TORONTO

Observations — The Spotlight — By The Editor

WHILE we are in a reminiscent mood, looking backward and thinking aloud, we recall the late E. F. Albee. He was termed an old-timer, a "has-been," and shorn of his strength, on the directorial board, of the circuit with which he was for many years identified.

The "new blood" knew better than he knew, how to make Radio-Keith-Orpheum reach $100.00 a share.

The "old man would turn in his grave" could he but read the headlines threatening a receivership for Radio-Keith-Orpheum, the latter two names of the hyphenated triumvirate famous in Show Business.

Keith too would "arise in dismay," if ghosts could arise, or descend from the Land of Etheric Substance to find Vaudeville, to find the name of Keith, synonymous with Vaudeville, threatened with bankruptcy.

The action by a shareholder, J. Cookman Boyd, filed at Baltimore, asking for a receivership, is under legal consideration. The RKO organization, and the RKO stockholders Protective Committee are seeking to set aside the application.

* * * *

THE REFINANCING plan is being rushed for presentation to the shareholders at the December 10th meeting. Judge Albert S. J. Owens signed a "Show cause order" returnable December 22nd, on the application for receivership. Boyd, who filed the application, charges excessive expenditures, payment of too high salaries, and mismanagement.

Hiram S. Brown gave the following statement to the press, following the application:

"While we have not yet seen the papers filed, we are informed that the proceedings are brought by the stockholders of only 300 shares and that receivership is sought on the ground that the corporation is unable to meet its present indebtedness and that it has been mismanaged.

"We are confident that the charges of mismanagement cannot be sustained. The ability of the corporation to meet its financial requirements will depend on putting into effect the refinancing plan submitted by stockholders.

"The bringing of receivership proceedings should emphasize to all stockholders the necessity of forwarding proxies immediately so that the financing plan will be carried through."

* * * *

THE PROTECTIVE COMMITTEE'S attitude in relationship to receivership proceedings is expressed in the following, "While we do not regard the application for receivership as likely to be successful, we feel that it makes it imperative for all stockholders to send in proxies at once to be used at the meeting on December 10th, as the need for the curtailed financing, which the committee recommend under its modified plan of operation of the financing plan, is obvious to the committee."

* * * *

RKO will make an effort to have the action for receivership set aside! Meanwhile, the RKO executives have agreed to take a cut in salaries as much as 40%, it is reported. The consolidation of the Pathe and Radio Pictures, will, it is stated, reduce the working capital requirements, saving about $2,500,000 in the next four months, while the merging of the distributing organization will effect a cut of approximately $1,500,000 from the departments involved, during 1932. Bonuses for this year will also be omitted.

Mr. Hiram Brown, in commenting on the refinancing plan, stated that the action of the shareholders in holding back proxies was jeopardizing the interests of these shareholders of the company.

Mr. Brown adds, "RCA's offer to assist the company by underwriting the proposed new debentures and stock is conditioned upon the approval of the plan by the stockholders, and if such approval is not obtained, the only source from which the company can expect the financial assistance necessary to preserve its existence will be lost.

"It has been called to my attention that more than one half the total of shares of the outstanding stock is standing in the names of the brokerage houses which, on account of the requirement of the New York Stock Exchange, that they procure the consent of the owner before giving a proxy, are unable to give a proxy because of their inability to communicate with the actual owner of the stock."

* * * *

REGARDING production, Mr. Brown states, "We have had bad pictures. For that we can be seriously criticized. Had we had better productions, our grosses would have been higher. Now we have taken all the safeguards possible to bring about satisfactory results. We have brought the two studios together and have reduced production costs and improved studio conditions at the same time. It has not been the purchase of theatres which has dragged us down. The Proctor, Interstate, Libson and Pantages circuits have contributed to our theatre expansion program which has shown earnings in operation.

"My total income from RKO for the past three years has averaged less $90,000 a year, including a bonus of 8,000 shares. Our treasurer receives less than $20,000 a year, including bonus.

"Radio will not make as many pictures as have been made by Radio and Pathe combined. David O. Selznick, who is in charge of studio administration, will have all productions made on the Radio lot, using the Pathe studio for several departments and the making of sets.

"I do not claim to be a showman. It was my job to put showmen in charge. Maybe I did not select carefully or wisely. David Selznick and William Le Baron, both of whom receive larger salaries than I, will turn out a fine grade of pictures under the new arrangement. We have also Charles R. Rogers. RKO's theatre department," further stated Mr. Brown, "will show a profit for the year, wiped out, however, by the production departments."

"Ben Hur" with sound coming to Loew's, Toronto. Sounds like the big noise at the box office, judging by comments

Toronto Theatres

LOEW'S—Manager Jules Bernstein — A Metro-Goldwyn-Mayer production, "The Champ," with Wallace Beery, Jackie Cooper, Irene Rich and Hale Hamilton. Wallace Beery is an ex-champ pugilist. After Irene Rich divorces him he becomes a drunkard, although he has the custody of their child, Jackie Cooper. Jackie is very much attached to his father and vice versa. They lose all their money, and Beery is put in jail after a brawl. It is then that he realizes what a detriment he is to the child. By pretending he is tired of Jackie, he finally persuades the boy to go back to his mother. Beery is heartbroken, as he loves the child better than life. Jackie goes to his mother, but on the way to her home, leaves the train and returns to his Dad. Wallace goes in training, and decides to make a comeback for the sake of his son. However, his heart is weak, and the doctor orders him to be careful. During the fight the child begs him to stop as it is killing him, but he goes on to the finish, and succeeds in winning the bout. The exertion is too much for him and he dies. The scene where Jackie is pleading with him not to go and leave him is a masterpiece. Directed by King Vidor.

UPTOWN—Manager Tom Daley — A football picture with Peggy Shannon, Richard Arlen and Jack Oakie. Richard Arlen is portrayed as the coach who could not stand to see his team lose. He does everything in his power to have them win, even playing injured players, and buying men for the team. In short he is a thorough cad. Arlen is in love with Peggy Shannon, but just at the time of the big game they have a quarrel. Peggy's brother had been injured in a previous game and the doctor told Arlen not to play him as it would be very dangerous. Richard realizing how faulty he has been in the past, has a change of heart, and does not play the boy. Peggy thinks that he does this just to spite her. The team loses, but Arlen regains everyone's esteem, not forgetting Peggy. A Paramount picture directed by Norman McLeod.

TIVOLI—Manager James Lynch — A Fox production, "The Yellow Ticket," with Elissa Landi, Lionel Barrymore and Laurence Olivier. Elissa Landi, a Jewish girl living in Russia, wants to go to St. Petersburg to visit her father. Her only chance of getting there is by the possession of the dreaded yellow ticket, a passport given to women of bad reputation, allowing them to go anywhere in Russia. After Elissa takes the ticket, she realizes that she cannot return home, as she is informed that the police will tell her mother about the ticket. Elissa takes a position with a perfume company. When travelling she meets an English journalist and they fall in love. She tells him stories about Russia which he has printed. The Czar's representative, Baron Andrey is furious when he reads these stories, and when Elissa learns that the journalist is going to be imprisoned she kills the baron, and escapes from Russia with her lover. Directed by Raoul Walsh.

IMPERIAL—Manager H. V. Knevels — George Bancroft in "A Rich Man's Folly," supported by Frances Dee, Robert Ames and Juliette Compton. George Bancroft is a shipbuilder, his firm, Trumble and Son, has been the leading shipbuilder for years, and the business has just become a mania with him. His wife dies giving birth to a son. Bancroft idolizes the boy, but pays no attention to his daughter who loves him. The boy dies at a very early age, and Bancroft feeling that there is nothing more to live for leaves for Europe. When he comes back, he is married, and his daughter leaves home to marry Robert Ames, a rival shipbuilder, as she is through with her father. The two firms have a race for a contract and Bancroft wins. However, he realizes at last how futile money is without love, so he succeeds in having the contract awarded to Ames. He is reconciled and goes to live with his daughter. Directed by John Cromwell for Paramount.

SHEA'S—Manager Jerry Shea — A Tiffany production, "Murder at Midnight," with Alice White and Hale Hamilton. A murder drama directed by Frank Stayer.

A Complete Supply Service!

Every item of any particular brand or make used in or around a Theatre we can either supply from stock or obtain for you on short notice.

Simplex, Powers or Motiograph Projectors, Assemblies and Repair Parts. (Direct Factory Representatives).

Crompton-Parkinson Motor Generators (Made in England) in all voltages and sizes to meet any requirement.

Super Vocalite and Chromolite Sound Screens.

Brenkert and Kleigl Effect and Stage Apparatus.

Strong, Peerless, Motiograph, Gardiner and any other make of Reflector Arc Lamp you may choose.

National and S.A. Carbons in all types and sizes.

Superlite, Projex, Ross, Gundlach and other Lenses.

And a similar complete line of all other worthy supplies for the efficient running of your Theatre.

SPROCKETS FOR DE FOREST SOUND HEADS. We have in stock the hardened special sprocket used in the Sound Compartment of the De Forest Sound Head. Perfect fit, reversible, very long life. Each $10.00

THE COLEMAN ELECTRIC Co. - 258 Victoria St. - Toronto, Ont.

"Courtesy With Service"

The British and Dominions Production "Carnival," with Matheson Lang, is breaking records at the Tivoli, London. "Carnival" is released by Regal Films in Canada

Round About the Studios

M-G-M to Film "The Wet Parade"

Metro-Goldwyn-Mayer's ambitious plans for the picturization of "The Wet Parade," Upton Sinclair's new novel, place this production high on the list of next season's releases.

Victor Fleming has been signed to direct the film, which frankly takes the momentous question of prohibition and turns it inside out, with startling revelations on both sides of the fence. The motion picture is said to have been planned with utter impartiality and to avoid any suggestion of entering into a controversy.

Renee Gadd New B.I.P. Acquisition

Renee Gadd is the new 'find" of British International Pictures, who are always on the lookout and ready to give a chance to new talent. Miss Gadd has considerable stage experience, as she appeared in several musical comedies, among which was "Funny Face," where she played opposite Fred Astaire. Miss Gadd made her film debut in "Money For Nothing," and will now be seen in "Bad Companions," one of the latest pictures to go into production.

Heavy Production Schedule at Pathe Studios

As Pathe producing units are due on the R.K.O. lot December 10th, Charles R. Rogers, vice-president of the R.K.O.-Pathe production, has the studio working at high speed. At present there are four features in readiness for production, as soon as the unit has moved to its new studios; and three now in the cutting room. Director Edward H. Griffith is trying to make up for lost time, and with the help of Constance Bennett and Ben Lyon is now working on "Lady With A Past."

Rowland Brown at Work on "Radio Car"

Rowland Brown, Universal writer-director, is now at work on the screen treatment for an original story entitled "Radio Car" slated to go into production in January, Carl Laemmle, Jr., in charge of Universal production has announced.

"Radio Car," as its title indicates, deals with the activities of American police to apprehend criminals.

Nagel and Joan Marsh Personal Appearance

Conrad Nagel and Joan Marsh have arrived in New York from the Metro-Goldwyn-Mayer studios and will follow the example set earlier in the season by Polly Moran and William Haines, having completed arrangement to appear at Loew Theatres in the larger cities.

"Bad Companions" to be Produced Shortly

"Bad Companions," the new comedy which John Orton is to direct for B.I.P., takes the floor at Welwyn Studios shortly.

In addition to Nor Kiddie, who makes his talkie debut in the starring role, the cast will include Renee Gadd, the talented young comedy actress now under contract with B.I.P., who will play a leading part, Hal Waters, Hal Gordon and Wallace Arthur.

Gloria Swanson Feature Again Postponed

The Gloria Swanson feature, "Tonight or Never," has again been postponed by the United Artists, when it was to have a Broadway premiere at the Rialto Theatre, New York. It will, in all probability, be shown at the Rivoli, later in the month.

"Brother Alfred" in Production

"Brother Alfred," on which production has commenced at Elstree Studios under the direction of Henry Edwards, has a specially note-worthy cast, the principals of which are Gene Gerrard and the B.I.P. debutante star, Molly Lamont.

Marie Dressler Signs M-G-M Contract

Marie Dressler will continue to star at the Metro-Goldwyn-Mayer studios. A new contract signed last week retains her services at the studio for a long term.

Miss Dressler was elevated to stardom as the result of her outstanding successes in "Min and Bill," "Caught Short," "Reducing" and other films. Her role in "Min and Bill" won her the award of the Academy of Motion Pictures Arts and Sciences for the outstanding performance of any actress for the year.

Filming in Timbuctoo For British International

"Go to Timbuctoo," says the heroine to the hero. And so a complete film unit which will consist of 500 persons is to set out for the wilds of Africa to make a talkie for British International Pictures.

Captain Walter Summers, whose recent production, "Men Like These —," a submarine film, has been received with the unanimous approval of the Press and public, has written the hero goes, in response to the aforementioned lady's remark, and encounters many adventures which are to be both thrilling and humorous.

"Frankenstein" Breaks Records

"Frankenstein" has now opened in nine widely separated cities and in all but one has broken a house record. This Universal production is the great surprise picture of the year. In a year when the psychologists have been advising comedies, this stark, tense, deliciously blood-chilling drama has caught the whole industry flat-footed and is certain to be a box-office sensation.

Constance Cummings to Play Opposite Holt

Constance Cummings will again play opposite Jack Holt in the star's latest Columbia vehicle, a story dealing with the Secret Service. The adventures and diplomatic intrigue which feature the work of these famous undercover agents form the basis of the story. Her last appearance with Holt was in "The Last Parade." J. Francis Dillon has been assigned to direct.

"Possessed" M-G-M Making Big Hit

"Possessed," the Metro-Goldwyn-Mayer production, with Joan Crawford and Clark Gable, is making a big hit wherever played, and is in nearly every case raising the week's grosses of the theatres. At the Fox United Artists at Portland, instead of the usual week's gross, $3,000, the intake was $7,300; and at the Loew's Stanley Theatre, Baltimore, the in intake was $6,000 above par.

The British International picture "Carnival," adapted from the novel, is likely to change its title so as not to conflict with the other English production called "Carnival"